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Landed Free made possible by presentation of Victorian program
(Center) Dr. Florence Anderson, director of the Free Music Department



Started as a company promotion project, by Dow Chemical Company, the whole community today joins in when

Midland Makes its own Music

by T. Cordus Harrington

QUITE WITHOUT the least intention, in the 15 hours or less of the Midland Free Music program, a community wide activity of children singing in December, and a Mrs. Truitt that includes every participant in the department's design and many more hours.

No change in music, of course, for any of these presentations. They are the same year's thoughts put in the community. With every change, new ideas, however, and the proceeds—about \$5000 each year—go to the good work of the Midland Music Foundation, and to support of the Dow Corporation. The Foundation finances the funds through competitive scholarships to the Midland Music Camp at Interlachen and to Midland State College, summer courses, music camp grants to university, and also provides funds for private lessons to those youngsters unable to finance their studies.

When the non-profit history of the Dow Music department has done for music in general and Midland in particular is done right singing. The "Music Island" choral and instrumental groups are so good and competent in their singing skills, in the event that singing was the other in the choice of many, a younger person beginning to sing.

Such devotion, of course, has a decided influence on the school music program. Ten years ago, William B. Crockett, a Minn. resident with a fine music education



(Top) Out of Midland's production of "Pirates"
(Bottom) Four girls in costume concert in 1955



(Top) Edith Munn, singing against with Dow Music Library
(Bottom) The Dow Music Library in presentation of production

the fall ("Pirates" being the most recent addition), a community wide activity of children singing in December, and a Mrs. Truitt that includes every participant in the department's design and many more hours.

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career, helped him, came to Midland to head up the public school music program. He did a job remarkable to the point that in 1955 he was engaged as assistant director of the Dow Music department and conductor of the 25-piece orchestra. A long time friend, Lawrence Crockett, also a Minn. resident, arrived to take his place and continue with the development of a comprehensive program in the school. Five class hours in every instrument were offered from the fifth grade upward. There are grade school bands and a grade school orchestra; two intermediate bands, an intermediate orchestra, and a high school orchestra which have both been in "C" ratings for three consecutive years, and a high school band which is in excellence as it is well known for the school's size. In addition, there are various student (banded) music groups or organizations and staff "committees" to add spice to the life of the students and their supervising teachers.

Naturally, with so much talent in music, private teachers of high caliber flourish. Many who lived in Midland before Dow's conquest of the corner of music talent are enough about the benefits of the music program to previously prominent. They agree with Mrs. Kenneth Brown, president of the Midland County Music Teachers' Association, who said recently:

"The biggest thing about the Dow program is usually the role in making the

whole community music-conscious. With so many places in the community completely kept up to an excellent level of enthusiasm, and there is comparatively little to do in the difficult adolescent years. As a matter of fact, with parents being part in a chorus of children, children, during a time of transition of what music means, and they, in reality, choose for themselves to do that they, too, may want to play participation in things musical as much as their fathers and mothers do."

Essentially the Dow Music department was the direct outgrowth of a request made by employees. A radio chorus had sung, new and again, under the direction of part-time and of new elements, and the Midland Gov. orchestra was struggling along under its own power and practically nothing else. When the Mrs. B. Truitt of Dow first director of the company, was approached about incorporating a full-time musical director into the Dow Music department, characteristically it took little persuasion on the part of the publicists to make the idea a fact.

Midland, today about 16,000 population, was divided up into less than a third that day, and for years ago was growing rapidly due to the stimulus of war industry. To attract, as well as keep, high quality personnel, a good recreational program was necessary. Music filled a definite need, and so Dr. V. Crockett, one of the few who had been in (Continued on Page 58)

The Dean of the Berkshire Music Center gives a highly interesting behind-the-scenes view of the details involved in getting 400 students lined up for their summer musical experiences.

by RALPH BERNOWITZ



Ten Years at Tanglewood

AT ONE O'CLOCK on a Monday morning last July, some 400 music students from all corners of the north begin a six-week season of study at Tanglewood—a place name which has acquired more fame than any other musical center in our country. Tanglewood, with its homes, accommodations going back for a century, has now become a source of and haven for students of music in America. Be it Lincoln, Tellervo, and Los Angeles. At present in America's musical growing-up has a school unparalleled so much in quality, size, and influence made themselves as apparent as those conducted by Tanglewood's Berkshire Music Center.

The Berkshire Music Center, since 1940, has been the music school for students in association with the Berkshire Festival, which has begun the Boston Symphony Orchestra summer seasons in the Berkshire Hills a few years earlier, has recently completed its six-week season.

It may be interesting to share a behind-the-scenes view of what happens in order to get 400 students to begin their summer of musical experience on that Monday in early July. Work is in the 1940 season began about six years after the first summer of the Berkshire Festival more than a year ago. Since then the 20,000 summer's applicants had dropped considerably in the great 1940, while the Boston Symphony Orchestra was slowly picking their level under and over began their usual rehearsal closing-up of Tanglewood's main building. The school's Faculty Board met in the Library for the last time this summer. The meeting of Charles Shook who was to become the Music Center's director, with James Coffey, Leonard Bernstein, Eric Gleditsky, William Kraft, Hugh Ross, Richard Rogers, Thomas Perry, the executive secretary, and myself, resulted in a critical estimate of the school's work and a map by most players of what ought to be done for the following summer's musical planning.

It is necessary to understand that music study at Tanglewood

does not consist of giving lessons as a teacher or more serious. It was known early on that students of music must come together for a considerable work of a type which is difficult to carry out in a conservatory. So that, from the earliest summer music groups up through the larger choruses, the productions and the student symphony orchestra, the young artists at Tanglewood are constantly in a school, which has some study in it and likely to afford it. The student's work in, therefore, is in some form of composition with people or composition study, but rather a product which broadens the future musician's horizons.

The Berkshire Music Center's five departments each in their way offer this type of music-making. Department One is the chamber music, and musical direction of the school.

At one school in Cleveland, let us say, has heard of Tanglewood and wants to come there to play in the orchestra. He writes to Tanglewood, and in his letter, which each mail from November on brings queries and requests for acceptance. Applications from are sent along with word that an audition committee from the Berkshire Music Center will be in Cleveland's Symphony Hall in Cleveland, New York, Tulsa and Dallas also apply. With one of the letters will come a recommendation from a 1940 student, ideally best and looks like a coming first class for one night several spring and a few days later applications also call in.

Guides in spirit and armed with letters, audition reports and lists of selected students, a committee leaves Boston in April for a few weeks of auditions in one area immediately by Texas, to Los Angeles. Daily on April 17th at 11 o'clock they are in Severance Hall in Cleveland and among violinists, organists, instru-



David Graham with students in the Berkshire Music Center.



Students in the Berkshire Music Center, in the Berkshire Music Center.

ments and others the other, apply to appear. He plays a movement of a Beethoven Concerto in which the music and an orchestra of his own are apparent. The style treatment of the music shows a natural inclination. The quick movement is shining and lyrical, but articulation of notes passages is rather lacking in control. He is asked to read some music in sight. This he has on hand in a piece? No. He has only been working on it and a half year. He has since part of a Beethoven Concerto in played before him. He has since been back but reads a good result. Another day at it. The time much better rhythmically, but as the passage goes along the conductor of him in that, how about a try at more Beethoven? The first reading is good. A few moments to look at it and then some others through again. A group of the style, good tone, some difficult rhythms well achieved.

In about ten minutes the audience knows whether the young musician is likely to hold his own as a first-time student orchestra. Then he has the final work-up for the final study. Is he flexible enough? Is his mastery of the instrument up to following a conductor's stick in an unfamiliar work? Can he learn quickly? Will he be able to take part in a chamber quartet, possibly? Will he be able to take part in a chamber quartet, possibly? Will he be able to take part in a chamber quartet, possibly? Will he be able to take part in a chamber quartet, possibly?

A few weeks later in Boston, having learned to several hundred applicants in more than a dozen cities, their audition reports being the role of talent high and low, the audition begins to read out the accepted as well as the less professional. When the audition is considered, it is done in collaboration with James Spence, the faculty member from the Boston Symphony Orchestra representing that instrument. It is necessary to choose five or six who will play the English Horn—five from the states who will play, and also of course. It is then the first away to have been able to travel in an audition city.

All things considered, the Cleveland school student is written to, telling him that five others have been selected for Tanglewood and that he is not among them, but that he has talent and ability have played him in to the side left and in the event that someone should drop out, he is one. The day later one of the accepted students writes that, delighted as he is to have been. (Continued on Page 50)



Students in the Berkshire Music Center, in the Berkshire Music Center.



Students in the Berkshire Music Center, in the Berkshire Music Center.

Sonata per il Cembalo

Certain aspects of this sonata seem to anticipate both Mozart and Beethoven. Oddly enough, Scarlatti's music is typical of the early Italian composers who played an important role in creating the very style of composition which we now associate almost entirely with the excellent Phoenix Schoenberg, Mozart, and Beethoven. This is excellent music, full of sudden contrasts of forte and piano touch. Play with firm fingers, clear tone and soft touch pedal. Grade 3

ANTONIO SCARLATTI
(1734-1756)
Edited by G. P. McPherson

Allegro (♩ = 104)

PIANO

From "Two Century Deities Keyboard Music," arranged and edited by Glen Ziesenheim McPherson. [100-49002]

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STUDE-REPERTOIR 1978

STUDE-REPERTOIR 1978

This page of the musical score contains eight systems of music. Each system consists of a grand staff with a treble and bass clef. The music is characterized by dense, flowing arpeggiated patterns in both hands, often with wide intervals and rapid sixteenth-note runs. The notation includes many beamed notes and slurs, creating a sense of continuous motion. The key signature has one flat, and the time signature is 4/4. The piece concludes on the eighth system with a final chord in the right hand and a sustained note in the left hand.

This page of the musical score contains eight systems of music, continuing the piece from the left page. It maintains the same complex arpeggiated style. The right hand often features more melodic lines within the arpeggios, while the left hand provides a rhythmic and harmonic foundation. The notation includes various ornaments and dynamic markings. The piece ends on the eighth system with a final cadence in both hands.

Value

1700000
1700000

The moods of this waltz range from tender melancholy to lighter surfaces to dramatic feeling. To interpret these harmonically and emotionally changes requires the utmost attention and sensitivity to the character of the melodic, harmonic, and rhythmic ideas. (Take in your 1 for a biographical sketch.) Grade 3

FRANCIS CHAPIN, Sp. 46, 62

Legio 4, 2000

practicing attorney

1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 26

2008-07-28

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Page

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Abstract

All Contributors

gross salary

CONCLUSIONS

Abstract

— *ditto*

1

Musical score for "L'Espresso" by Franz Liszt, Op. 28, No. 15. The score is in 3/4 time, D major, and consists of 15 measures. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The tempo is marked "Allegretto" and the dynamics range from "piano" to "forte".

NW-113-40321
Circle 8

Danse Antique

Allegre granito (d. 100)

GRANVILLE ESOLIN

FLAUTO *mf* *flegante*

L'Espresso

Op. 9 No. 7

p

f

pp

ff

p poco rall.

ogni sordina

a tempo

a tempo

meno rit.

Più mosso

leggero e stringendo

Sunrise at Sea

JORAN FRID

Andantino (♩ = 60)

PIANO

pp sempre legato

mp

meno poco a poco

mf sempre *meno*

f

mf subito e *dim.* poco a poco

pp

f

meno

legato

mf *meno*

mp *no*

pp subito

meno poco a poco

mp

meno poco a poco

pp

mf sempre *meno*

f

mf subito e *dim.* poco a poco

pp

no. 25

Woe is Me

(Theme solo from "Jephthah")

GIACOMO CARUSO
arr. by Henry Lavin

Andante dolente (♩ = 70)



Happy Days

SECONDO

OLIVE DUNGAN
ASCAP

Valze moderato (♩ = 64)

Happy Days

PRIMO

OLIVE DUNGAN
ASCAP

Valze moderato (♩ = 64)

Lamento e Corrente

MAESTRO PRESENTI

Piano accompaniment reduced by
Elliott Ziebart

Andantino

Violin

Piano

From "Solo Violin Music of the Baroque Period," compiled and edited by Elliott Ziebart [504-49904]
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60

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REVUE FEBRUARY 1957

Corrente

REVUE FEBRUARY 1957

61

The Mischianza Waltz*

Words and Music by
ALLISON F. FLATTEN

CHORUS

VOICE: *mf* C Em
Waltz - ing at the

PIANO: *mf* C Em

Misch - i - an - za, Life is gay, you'll say it's here-a-ly, Waltz - ing at the

Misch - i - an - za, Oh, what a night sub-ba-ye, Love rules at the

Misch - i - an - za, Cu - po's dar's hit hearts in rha-pa-ny, You'll hope that the

* From "Beverly Hills" 1955 Animated Production of the Misch and Wig Club [M-40440]
Copyright 1955 by Theodore Presser Co.

Misch - i - an - za Last till the end of time, Moon - light, and the

wood of laugh - ing, We - are fills the air, Spring - time into the

some re-ma-in-ly, Love is here all can share, so Meet me at the

Misch - i - an - za, We can scheme and dream in kar-a-ny, Waltz - ing at the

Misch - i - an - za, Oh, what a night di- vine, vine

Navajo Lullaby

CHICAGO TRIBUNE, 1932

Modesto tyrannus est

PLANO

She has earned
Grade 94

The Little Trumpeter

O. ALKE ET AL.

In a brisk march tempo

PLANT

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STREET PUBLISHING

A musical score for the song 'The Rose Tree'. It is written for voice and piano. The score is in 2/4 time and consists of three systems of music. The first system has a key signature of one flat (B-flat) and a common time signature of 2/4. The second system has a key signature of two flats (B-flat and E-flat) and a common time signature of 2/4. The third system has a key signature of two flats (B-flat and E-flat) and a common time signature of 2/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The lyrics 'The Rose Tree' are written below the vocal line.

Red Iron Ore

American Folk Song
 And by Marie Webster

With a swinging motion, $\phi \ll \pi$

P03.5-04

New "The American Smoother," by Marie Workervelt and Jess Flory 320-4110
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STONE PRINTING CO.

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Cowboy Charley

J. LILIAN KANTER

Moderately fast
(Repeats toward end)

PIANO

Cowboy Charley one lute in his
He lets his gun be
as he rides he sings this song "Gee whizz you go I am
COWBOY CHARLEY (rides all day)

Over plains and mesas take ride
He lets his gun be
as he rides he sings this song "Gee whizz you go I am
COWBOY CHARLEY (rides all day)

He lets his gun be
as he rides he sings this song "Gee whizz you go I am
COWBOY CHARLEY (rides all day)

He lets his gun be
as he rides he sings this song "Gee whizz you go I am
COWBOY CHARLEY (rides all day)

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I'm Goin' Out West

American Folk Song
Arr. by Helen Fisher

Not too slowly

PIANO

I'm goin' out West, to stay a little while, Singin' Part time I may lose my G my honey, but
we'll be goin' out West to stay a little while, And I'll sure show you my face then

From "The American Folksong" by Mark Westcott and Joe Flory [arr. 1915]
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ESTABLISHED PUBLISHER

My Piggy Bank

HILDE S. KREUTER

Gaily

PIANO

My piggy bank is hungry all the time, I feed him every day and soon a wreck
I feed him every day and soon a wreck

(Dance of The Princess)

PIANO

My piggy bank is hungry all the time, I feed him every day and soon a wreck
I feed him every day and soon a wreck

PIANO

My piggy bank is hungry all the time, I feed him every day and soon a wreck
I feed him every day and soon a wreck

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The Fledglings

ELSA KETTERER

Moderate

PIANO

Up in a tree-top I was and I am, Cozy and warm, Safe from all harm.
Two of my birds and their babies all three, Live there so happy and

Up in that nest, Let the birds rest, Then by and by, They'll learn to fly.

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He can sleep on a windy night" was the unusual recommendation given the young farmhand by the old farmer. The farmer meant that the young man had so conscientiously checked every door and gate that no matter how severely the storm raged, he knew that everything was secure on the farm.

No matter how winds of circumstance may blow, **PEACE OF MIND** is an outstanding characteristic of Bob Jones University students. These young people know that every precaution has been taken for their welfare...

**spiritually,
socially,
academically,
and physically**



MUSIC, SPEECH, AND ART WITHOUT ADDITIONAL COST ABOVE REGULAR ACADEMIC TUTION

N?

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GREENVILLE, SOUTH CAROLINA

"world's most unusual university"